

# Friendly Match Macedonia-Israel 2005

## Introduction by the Director

### *Individuals in charge*

- **Team leaders:** Nikola Stolev (Macedonia) and Paz Einat and Yosi Retter (Israel)
- **Tourney director:** Hans Gruber (Germany)
- **Sections, Judges:**
  - Helpmates in 2 moves. Judge: Harry Fougiaxis (Greece), International Judge of the FIDE
  - Selfmates in 2 or 3 moves. Judge: Petko Petkov (Bulgaria), International Judge of the FIDE

### *Procedure*

- **Proposals:** The judges proposed 2-3 themes in each section, upon which a selection approved by both countries was made.
- **Ranking:** 12 problems feature in the final award of each section. This number consists of the 6 best entries of each country in the section. Each country could submit 12 problems per section.
- **Restrictions:**
  - Any composer could compete with a maximum of three problems per section. All three were allowed in the final award.
  - Joint problems were allowed. In this case, each joint problem was divided equally among its authors and counted accordingly. This means, for instance, that a composer could appear in the award of a particular section with two problems of his own and two further „half-problems“ composed jointly.
- **Claims and counter-claims:** The entries of each country were sent on anonymous by the tourney director to the other country for possible claims regarding soundness and anticipation (claims about thematic content were forbidden). Each country was then given the possibility to reply to these claims. After all this, the entries as well as the claims and counter-claims (rewritten in a uniform way by the director to conceal their origin) were sent by the director to the judges.
- **Point-giving:** The problems in each award were given points from 12 to 1 (highest to lowest ranked). The total number of points per country decided the winner in each section and the overall winner of the match.

## Award in Section 1: Helpmates in 2 moves

Harry Fougiaxis (Greece), International Judge of the FIDE

**Theme:** The first black and/or white move close(s) in advance a black line, which is created with the second black move after arrival of a black piece on this line.

24 compositions, without authors' names and country, were sent to me by Hans Gruber. The match director had included in the file comments and comparison problems given by the participating countries. The overall level was satisfactory, even if somewhat lower than expected. The stipulated theme attracted composers' attention a lot in the past and it was requested, at least once, in another thematic tourney (*1st Sabra*, St. Petersburg WCCC, 1998); nevertheless, some fine achievements showed up and there were no weak problems.

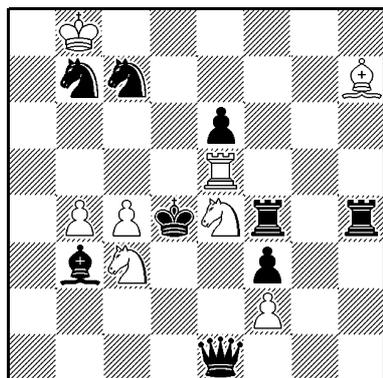
Such friendly matches are usually a collective effort and composers tend to team up so that they get the best possible settings; surprisingly enough, more than one quarter of the entries were thematically impure (i. e. the arrival effect of the B1 and/or W1 move(s) was not only an anticipatory closing of a line created with the B2 move, and it was obscured by other motifs, like self-block, interference on irrelevant non-thematic lines, etc.) I had no other choice than to downgrade such imperfect renderings; I provide specific comments in each individual case. Originality and unity of the arrival effects of the B2 moves („why the black piece(s) should play on those particular squares“) was also an important factor in the classification: Except for a couple of cases, not any substantial innovation was presented, with most of the entries combining the theme with other strategic elements.

### 1st Place (12 points)

**Shaul Shamir**

**Evgeny Bourd**

Israel

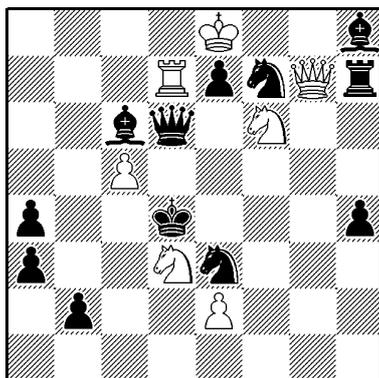


H#2 b) ♔d4→c4 8+9 C+

### 2nd Place (11 points)

**Jean Haymann**

Israel

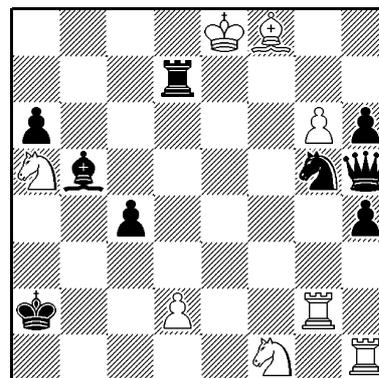


H#2 b) ♞d3→d2 7+12 C+

### 3rd Place (10 points)

**Jacques Rotenberg**

Israel



H#2 2.1;1.1 8+9 C+

### 1st Place (12 points)

The only entry, among those presenting the theme carried out by both Black and White in each phase, where the two of the four thematic lines are initially closed, a unique and truly original feature that gives great unity to the composition. Take note of the perfect device that the composer managed to fit in the matrix: since the lines e5-b8, b4-b8 are originally closed, why we couldn't invert the black moves?! Oh, yes, the ♞'s must first open the gates for the ♔! A first-class modern H#2 and a clear winner.

a) 1. ♞d5 (1. ♞c~?) ♞d6 (1.- ♞d2?) 2. ♔×e5 ♞b5#

b) 1. ♞c5 (1. ♞b~?) ♞b5 (1.- ♞e2?) 2. ♔×b4 ♞d6#

### 2nd Place (11 points)

Excellent Gamage interferences, either by black or white, with the notable feature that the ♔ is first unpinned, then she gets pinned in a different line and finally re-unpinned with the mate moves. Purists may not be so fond of 2. ♔e5 being a self-block, as well as parrying the check by the white battery, but personally I am not bothered by such a detail at all. Impeccable technique!

- a) 1. ♖f5 (1. ♘d~?) ♗d5+ 2. ♚f6 ♚g4#  
 b) 1. ♖d5 ♗e4+ (1.- ♗×d5+?) 2. ♚e5 ♚g1#

### 3rd Place (10 points)

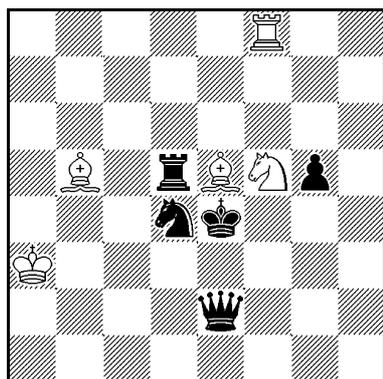
Without a doubt, the ♚ hideaways and the ♔ shields are not at all new, but they are here mixed with anticipatory interferences by the ♗, namely the theme is doubled. I have not been able to spot such a combination done before; I do hope it is not anticipated! The interference play is accurately carried out on six lines in total (two of them are, of course, not thematic). The composer has found a smart trick to prevent disastrous cooks, like 1. ♚f3 ~ 2. ♚c3 d×c3, etc.

1. ♖f7 (1. ♘~?) ♗g3 (1.- ♗f~?) 2. ♚×g6 d3#  
 1. ♖e6 (1. ♘~?) ♗e3 (1.- ♗f~?) 2. ♚e5 d4#

### 4th Place (9 points)

**Emanuel Navon**

Israel

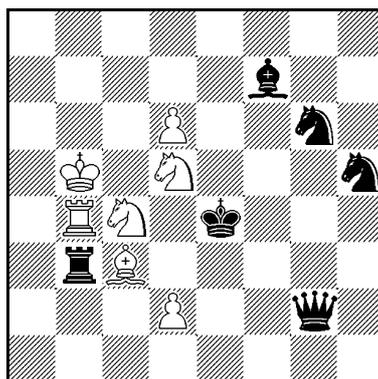


H#2 b) ♚d5→f4 5+5 C+

### 5th Place (8 points)

**Evgeny Bourd**

Israel

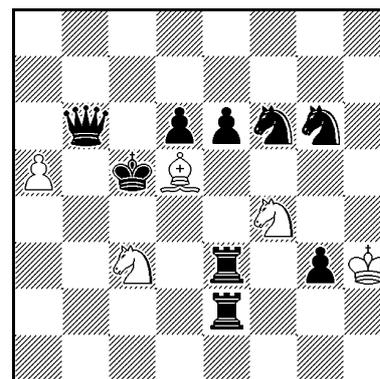


H#2 b) ♗d5↔♗g6 7+6 C+

### 6th Place (7 points)

**Uri Avner**

Israel



H#2 b) ♗d6→d4 5+9 C+

### 4th Place (9 points)

An extraordinary achievement: The theme is doubled using only 10 pieces! Obviously, the square-blocks of the B2 moves are less ambitious than the hideaways of the third place, and the action occurs on three (instead of four) lines, but this is to be expected with seven units less? A pearl!

- a) 1. ♖f3 ♗c3 2. ♚e3 ♗g3#  
 b) 1. ♖b3 ♗d4 2. ♚d3 ♗c6#

### 5th Place (8 points)

Once more, doubling of the theme, this time with the ♚ himself stepping first to avoid the pins by the ♚ and the ♗'s exchanging their interference/mate functions. Very good construction, and pay attention that the twinning must indeed involve the swap of the knights (badly cooked with ♗g6 without a ♖ on d5).

- a) 1. ♖f5 (1. ♚g5?) ♗f4 (1.- ♗c7?) 2. ♚g5 ♗e3#  
 b) 1. ♖d3 (1. ♚e2?) ♗e3 (1.- ♗a3?) 2. ♚e2 ♗e5#

### 6th Place (7 points)

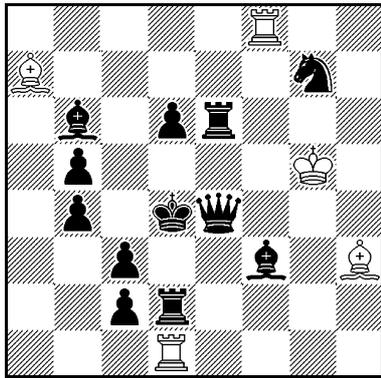
I was expecting and hoping for something like this; avoidance of future pins, made evident only after ♔ tempo moves into the thematic lines. To the best of my knowledge, this combination is novel. I am aware of only a single earlier attempt (Viktor Abrosimov, 2nd Hon. M., *1st Sabra Ty*, St. Petersburg WCCC, 1998, see diagram 1), which is sadly defective, since the B1 moves are square-blocks, too. One may argue that even here the move 1. ♖e4 also serves as interference with the static ♚e2/e3, but I deem that the logic is clear-cut, as exemplified by the tries. A composition that really fits to this tourney!

- a) 1. e5? (???) 2. ♚b4 ♗×e6#  
 1. ♖e5!? ♗h4 2. ♚b4 ♗e6???  
 1. ♖e4! ♗g4 2. ♚b4 ♗×e6#  
 b) 1. ♚d3? (???) 2. ♚d6 ♗×d3#

1. ♖e4!? ♔×g3 2. ♕d6 ♞d3???  
 1. ♖e5! ♔×g3 2. ♕d6 ♞d3#

**7th Place (6 points)**

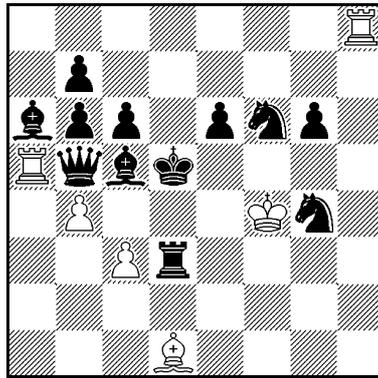
**Živko Janevski**  
 Macedonia



H#2 b) ♜f3→a8 5+12 C+

**8th Place (5 points)**

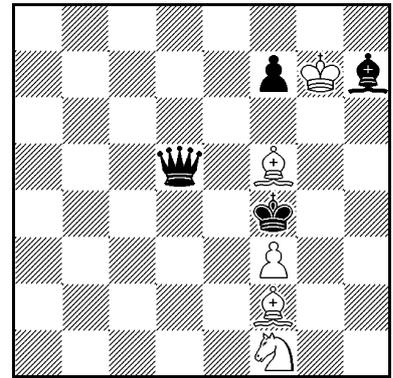
**Zoran Gavrilovski**  
 Macedonia



H#2 2.1;1.1 6+12 C+

**9th Place (4 points)**

**Živko Janevski**  
 Macedonia



H#2 2.1;1.1 5+4 C+

**7th Place (6 points)**

Rarely seen anticipatory interferences by two strong white pieces in perfect orthogonal-diagonal echo, nicely blended with ♔ prolonged pins, gate openings and ♕ interferences. The composer was lucky to find this good matrix, but Caissa insisted on raising obstacles: How to stop the damned cooks 1. ♔c5 ♜g2 2. ♕d4 ♖c8, or 1. ♔c5 ♖×d2 2. ♕~ ♖c8? It seems to me that the otherwise unnecessary twinning can therefore be justified.

- a) 1. ♔c5 ♜f5! 2. ♕d5 ♖c8#
- b) 1. ♔d3 ♖f4! 2. ♜e3 ♜f1#

**8th Place (5 points)**

This is an extension of Menachem Witztum, 1st Prize, *Moskovskaya Matreshka*, Moscow WCCC, 2003 (see diagram 2): The core idea of the ♔ shields and half-pin combination is here enhanced with direct pins of the black units that carry out the anticipatory interferences.

- 1. ♞e4 ♜f3 2. ♕c4 ♖d8#
- 1. ♞e5 ♖h5 2. ♜d6 ♜b3#

**9th Place (4 points)**

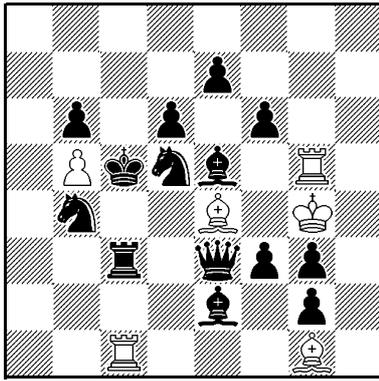
The little brother of the fourth place exhibiting four thematic lines, quite good „in paper“, but too symmetric to my taste.

- 1. f6! ♜e4! (1.- ♜g4?) 2. ♕e5 ♜e3#
- 1. ♜g6! ♜g4! (1.- ♜e4?) 2. ♕g5 ♜g3#

### 10th Place (3 points)

**Dimitar Janevski**

Macedonia



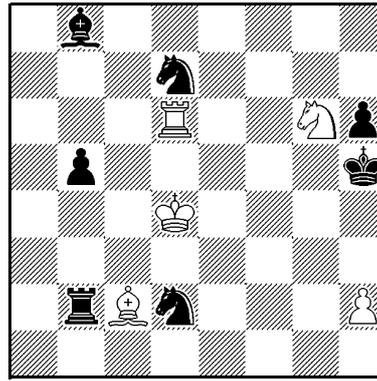
H#2 2.1;1.1

6+14 C+

### 11th Place (2 points)

**Tode Ilievski**

Macedonia



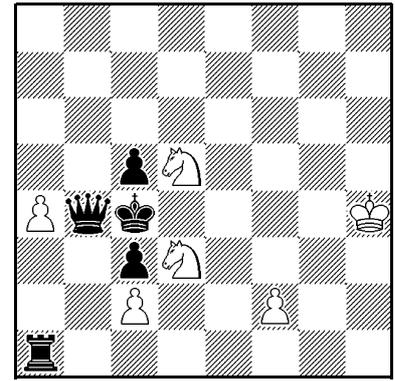
H#2 2.1;1.1

5+7 C+

### 12th Place (1 point)

**Petre Stojoski**

Macedonia



H#2 b) ♖a1→c7

6+5 C+

c) ♜b4→b1

### 10th Place (3 points)

Interesting blend of interferences for pin-avoidance with black half-pin and moves along the pin-lines for self-block. The white play is average and the mates are rather crude.

1. ♖f4! ♙c6 2. ♜c4 ♙×e3#

1. ♙f4! ♙d3 2. ♜d4 ♜×c3#

### 11th Place (2 points)

Pleasant orthogonal-diagonal echo with anti-ambush hideaways, ♙ one-two steps and model mates in Meredith. The idea is, of course, quite well-known and White simply weaves the mating net.

1. ♖c5 h3 2. ♙a7 ♜d5#

1. ♖c4 h4 2. ♜b4 ♙d1#

### 12th Place (1 point)

Clever valves (simultaneous gate openings and anticipatory interferences) carried out by three white pieces in Meredith with acceptable twinning. There is a certain lack of variety though (use of a single thematic line, simple square-blocks), which eventually gives a somewhat schematic impression.

a) 1. ♜d1 ♘3f4 (1.- ♘3~?) 2. ♜d4 ♘e3#

b) 1. ♜d7 ♘5f4 (1.- ♘5~?) 2. ♜d4 ♘e5#

c) 1. ♜g1 f4 (1.- f3?) 2. ♜d4 ♘b6#

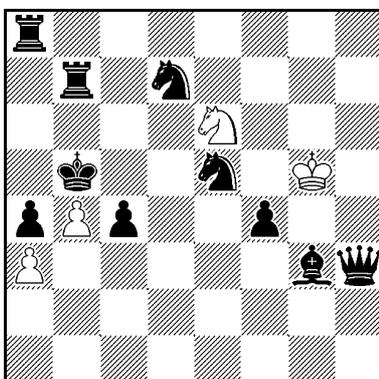
### Comparison 1

**Viktor Abrosimov**

*St. Petersburg WCCC 1998*

1st Sabra Ty

2nd Hon. M.



H#2 2.1;1.1

4+10

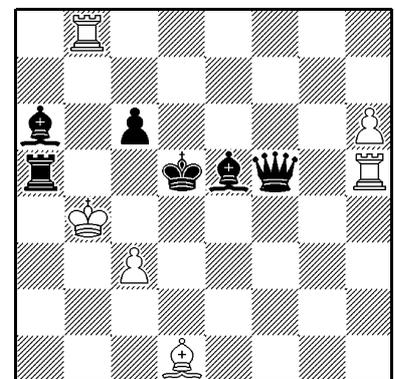
### Comparison 2

**Menachem Witztum**

*Moscow WCCC 2003*

Moskovskaya Matreshka

1st Prize



H#2 3.1;1.1

6+6

### Comparison 1

1. ♘b6 ♔f6 2. ♖a6 ♞d4#

1. ♘c6 ♔g6 2. ♖b6 ♞c7#

### Comparison 2

1. ♖c5 ♖e8 2. ♙d6 ♙f3#

1. ♙c4 ♙g4 2. ♚e4 ♖d8#

**Final section 1 result: Israel 57 points — Macedonia 21 points**

## **Award in Section 2: Selfmates in 2 or 3 moves**

*Petko Petkov (Bulgaria), International Judge of the FIDE*

The actual play (solution) should contain at least two thematic groups, each showing a distinct idea (theme, motif, etc.). Every group should include at least two variations. The threat is allowed as thematic variation. A full variation may not belong to more than one thematic group, but individual moves may be shared by different thematic variations. Non-thematic variations are allowed.

### *Preliminary remarks*

From the director of the tournament, Hans Gruber, I received 20 diagrams — without names of authors, only with control numbers. I should award 12 problems.

The TF theme which was offered from me and accepted by composers is a very fresh, nonstandard and of course difficult theme in this area. Generally speaking, the tournament was very successful and I congratulate the authors!

I want to note preliminarily, that the main criteria in my work were:

- It is necessary to put ahead those problems in which the theme is expressed most aesthetically. In this respect, according to my criteria, this kind of selfmates (TF) — in general as well as specific in this tournament — should avoid the following shortcomings:
  - Non-thematic repetitions of white moves (in one group or in different groups) in the main variations.
  - Repetition of black mating-moves.
  - Captures of black pieces, which regrettably happened in a number of original problems in this tournament.
  - Insufficient thematic contrast between the groups of thematic variations.
  - Thematic patchiness between the groups — in other words, the thematic contents of one group is much better and much more interesting than the thematic contents of other groups.
  - Using well-known old problems (or banal schemata) for composing TF-selfmates through formal, mechanical addition of a new group to the old problem (scheme).
- I have highly ranked those problems, in which the theme has been expressed in the following pattern:
  - The thematic contents of the basic groups is interesting and complex. It is highly original. Between the groups the thematic contents show good contrast and relative aesthetical equivalency.
  - The theme is realized in good construction, with economy of material.
  - The problem has a good key-move.

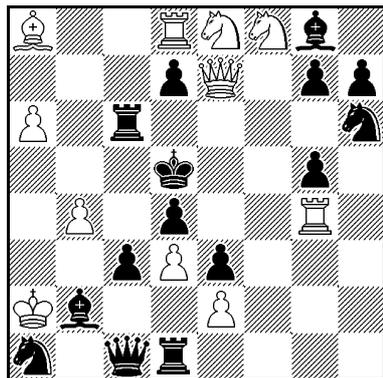
I understand very well, that there are no absolutely ideal problems. In every composition it is possible to find some minuses. Therefore as a judge I try to find a balance between pluses and minuses in each problem. On this base I made my award.

**1st Place (12 points)**

Evgeny Bourd

Uri Avner

Israel



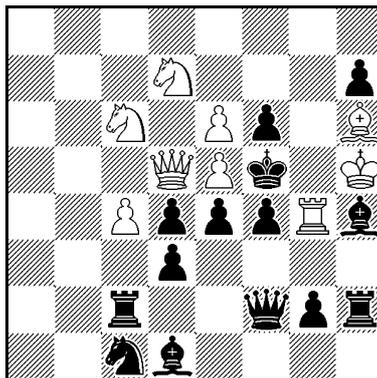
S#3

11+15 C+

**2nd Place (11 points)**

Dimitar Janevski

Macedonia



S#3

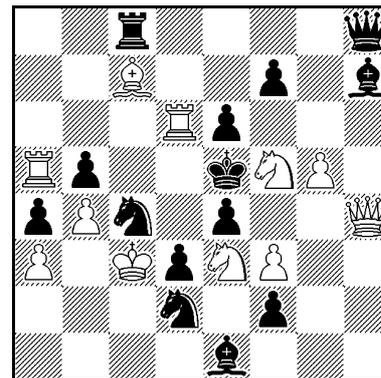
9+14 C+

**3rd Place (10 points)**

Emanuel Navon

Uri Avner

Israel



S#2

11+14 C+

**1st Place (12 points)**

One unique problem with three thematic parts. In the first (threat and after 1.– ♖e6) we see play of black ♖♗ battery, sacrifices of white ♘'s for unguard and ♚'s sacrifices. In the second part (1.– ♜b3, 1.– ♞f7) a transformation of ♖♗ battery is realized into new ♞♗ batteries — again combined with ♚ sacrifices. In the third part (1.– ♜×g4, 1.– ♚×d3) Black demonstrates a new form of transformation — with ♚ moves on the same battery line! Incredibly activity of the ♚ — in the course of the solution it visits eight (!) different squares in addition to its initial (9th!) square! A problem which is in a class by itself!

1. ♘g6! (2. ♘f4+ ♗×f4 3. ♚e5+ ♚×e5#)

1.– ♖e6 2. ♘f6+ ♗×f6 3. ♚d6+ ♚×d6#

Sacrifice of white Knights for unguard; captures by black Pawns; white Queen-sacrifice; captures by the black King.

1.– ♜b3 2. ♖×c6+ ♚×c6 3. ♚c5+ ♞×c5#

1.– ♞f7 2. ♚×d4+ ♚×d4 3. ♚e5+ ♞×e5# (3. ♚d6+? ♚×d6!)

Half-battery creation by black Knights on both sides of a royal battery; black battery-transformation; white Queen-sacrifice; captures by the black Knights.

1.– ♞×g4 2. ♚c5+ ♚e6 3. ♚f5+ ♚×f5#

1.– ♚×d3 2. ♚e5+ ♚c4 3. ♚b5+ ♚×b5#

Moves of the black King along a royal-battery-line forced by checks from the white Queen; remote white Queen-sacrifice; captures by the black King.

General: In the course of the solution the black King visits eight different squares in addition to its initial (ninth) square.

**2nd Place (11 points)**

An excellent example of a TF selfmate in three! Attention to the non-standard and beautiful part I (threat, 1– f×e5)! Here the following is realized: reciprocal capture pawn takes pawn, combined with line-opening for the ♚ realized by the ♚! A good (although known) Dentist forms part II (1– ♚e2, 1.– ♞e2) with some sympathetic dual-avoidance motives. And in the end we can tell the most pleasant surprise — the fine additional variation after 1.– f3 2. ♚g6!! f×e5 3. ♘e7+ ♖×e7#. So it is necessary to create additional play in TF-selfmates!

1. ♘c5! (2. e×f6+ ♚×f6 3. ♚b5+ ♖×b5#)

1.– f×e5 2. ♚×e4+ ♚f6 3. ♚g6+ h×g6# (2. ♘d7? (3. ♘e7+ ♖×e7#) ♚e2/♞e2 3. ♚g5+ ♖×g5#, but 2.– f3!)

Reciprocal capture of ♖e5/♞f6, black/white gate-opening and pin-mate with ♚g4 pinned.

1.– ♚e2 2. ♚g5+ (2. e×f6+? ♚×f6! 3. ♚g5+? ♖×g5+ 4. ♚h4!; 2. ♚×f4+? ♚×f4 3. ♚×e4+ ♚×e4!) f×g5 3. ♚×e4+ ♚×e4#

1.- ♖e2 2. ♖×f4+ (2.e×f6+? ♔×f6! 3. ♖g5+? ♗×g5+ 4. ♖h4!; 2. ♖g5+? f×g5 3. ♗×c4+ ♔×c4!; 2. ♗×d4+? ♗×d4!) ♔×f4 3. ♗×d4+ ♗×d4#

Dentist theme, reciprocal dual avoidance and anti-defensive motives.

1.- f3 2. ♖g6! (3. ♖×f6+ ♗×f6#; 2.e×f6+? ♔×f6! 3. ♖g5+ ♗×g5+ 4. ♖h4) f×e5 3. ♗e7+ ♗×e7#

### 3rd Place (10 points)

An excellent example of a very attractive and clear realization of the TF idea in S#2! The part I (1.- ♗~ , 1.- ♗×e3!) demonstrates play of ♖ ♗ battery with sacrifice by the front-piece and pinning of ♗c7. We see almost full thematic contrast in part II (1.- ♗×d6, 1.- ♖×c7) — destruction of a white battery, ♖ ♗ checks on the same square (f4).

1. ♗g3! (2. ♗×c4+ ♗×c4#)

1.- ♗c~ 2. ♖×e6+ ♔×e6#

1.- ♗×e3 2. ♖d5+ ♔×d5#

White battery play with white Rook's sacrifice; pinning of White battery's rear piece.

1.- ♗×d6 2. ♖f4+ ♔×f4#

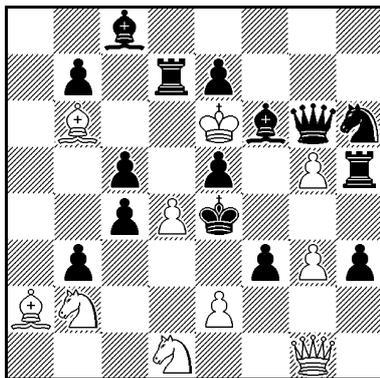
1.- ♖×c7 2. f4+ ♗×d6#

Destruction of a white battery; royal black battery mates forced by white checks onto the same square. Black correction.

### 4th Place (9 points)

Živko Janevski

Macedonia



S#3

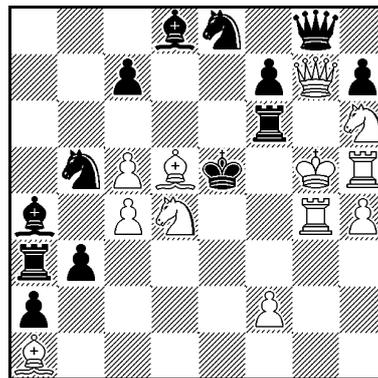
10+15 C+

### 5th Place (8 points)

Leonid Makaronez

Semion Shifrin

Israel



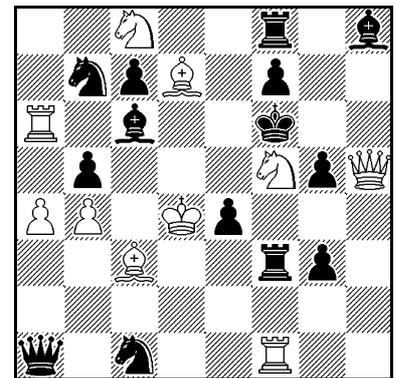
S#2

12+13 C+

### 6th Place (7 points)

Evgeny Bourd

Israel



S#2

10+14 C+

### 4th Place (9 points)

A wonderful idea — in the first part (threat, 1.- f×e2) the ♖ captures ♗, then ♔ opens lines for ♖. After two ♖'s sacrifices. Black give mates with its batteries. In the second part (1.- e×d4, 1.- c×d4) the square d4 is blocked by ♗ which open lines for black front battery-pieces! Unfortunately the initial position of ♗ on a2 is very passive.

\* 1.- f×e2 2. ♖h1+ ♔×d4 3. ♖d5+ ♖×d5#

1. ♖f2! (2. ♖×f3+ ♔×d4 3. ♖d5+ ♖×d5#)

1.- f×e2 2. ♖×e2+ ♔×d4 3. ♖×e5+ ♗×e5#

Black/white gate-opening, ambush theme, black King plays on d4.

1.- e×d4 2. ♗b1+ (2. ♖e3+?) d4 3. ♗c3+ ♗×c3#

1.- c×d4 2. ♖e3+ (2. ♗b1+?) d×e3 3. ♗b1+ ♖d3#

Black defends on a same square, annihilation capture, line-vacation of front battery pieces.

### 5th Place (8 points)

An excellent and surprising part I (1.- b2, 1.- ♗c3) with Levman defenses and dual-avoidance (the black defensive moves realize Bivalve, too!). Good contrast with part II (♖ unpinnings after 1.- ♖~ , 1.- ♗g7), but unfortunately in its thematic contents this „duo“ is not fully balanced. Very good key-move. But the part II seems in aesthetical respects not to be adequate to the first — the black defensive

moves have different character (direct and indirect unpin), and the move 2. ♖×f6+ is crude.

Set: 1.– ♘×g7 2.f4+ ♗×f4#

1. ♖g6! (2.f4+ ♗×f4#)

1.– b2 2. ♘c6+ (2. ♘f3+?) ♗×c6#

1.– ♘c3 2. ♘f3+ (2. ♘c6+?) ♗×f3#

Levman defenses; eliminating white double checks; mates by the same black battery; dual avoidance.

1.– ♖f8,h8 2. ♖f5+ ♗×f5#

1.– ♘g7 2. ♖×f6+ ♙×f6#

Unpin defenses enabling white Queen sacrifices.

### 6th Place (7 points)

At first view it seems that the idea is very difficult and paradoxical — in „only“ a S#2 both Kings play three times! It is possible even to say that this is a task. But the matter is that to carry out such a synthesis is not difficult — in the second part we see the „traditional“ repetition of the black mating-move ♖×c3# (unfortunately there is no other possibility in such schemes . . .). Contrary to all other problems, this is a good show!

1. ♘fe7! (2. ♖×g5+ ♔×g5#)

1.– ♗g8 2. ♖×f7+ ♔×f7#

1.– ♔g7 2. ♖h6+ ♔×h6#

Three times black King's battery.

1.– b×a4 2. ♔c4+ ♖×c3#

1.– ♗f3~ 2. ♔e3+ ♖×c3#

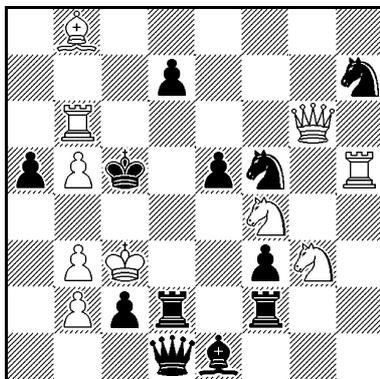
1.– ♘b~ 2. ♔c5+ ♖×c3#

Three times white King's battery.

### 7th Place (6 points)

Leonid Makaronez

Israel



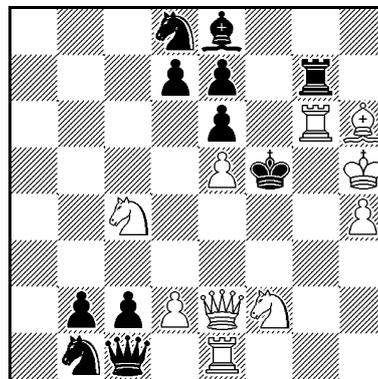
S#2

10+12 C+

### 8th Place (5 points)

Živko Janevski

Macedonia



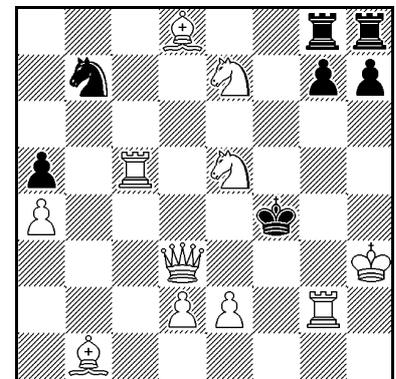
S#3

10+11 C+

### 9th Place (4 points)

Uri Avner

Israel



S#3

11+7 C+

### 7th Place (6 points)

Nice and clear play in both groups — black correction in part I with fine opening of the white battery-line (1.– ♘~ , 1.– ♘d4!), defenses by anticipatory unpin in part II (1.– ♘g5, 1.– d5). But the capturing key-move appears to me as being not optimal in this good scheme.

1. ♙×e5! (2. ♙d4+ ♗×d4#)

1.– ♘f~ 2. ♖d6+ ♗×d6#

1.– ♘d4 2.b4+ a×b4#

Black correction play; defenses by exposure to double check.

1.– ♘g5 2. ♘e4+ ♘×e4#

1.– d5 2. ♘d3+ ♗×d3#

Defenses by anticipatory unpin.

### 8th Place (5 points)

Two parts with a different number of variations. OK! The second part is better with battery-creation (Dentist) after 1.– ♖f7/♜f6 and a little cycle AB-BA between second white moves, although it is fact that this manner (and mechanism!) is rather known. The new moment here should be brought in the other four-variation part in which pinning the ♖g6 is used (but only static!). But this part seems to be rather mechanical; on this background the repetition of moves 3. ♖g4+ ♖×g4# is not pleasant.

1. ♜h1! (2. ♖f1+ ♖×f1 3. ♖f3+ ♖×f3#)  
 1.– ♖×d2 2. ♖f3+ ♖f4 3. ♖(f)g4+ ♖(f)×g4#  
 1.– ♜×d2 2. ♖e4+ ♜×e4 3. ♜g3+ ♜×g3#  
 1.– ♖×e1 2. ♜g3+ ♖×g3 3. ♖(e)g4+ ♖(g)×g4#

Four pin-mates and sacrifice of ♖.

- 1.– ♜f7! 2. ♖f6+ (2. ♜d6+/♖f1+? ♖×f1 3. ♖f3+ ♖×f3+ 4. ♖g4!) e×f6 3. ♜d6+ ♜×d6#  
 1.– ♖f7! 2. ♜d6+ (2. ♖f6+/♖f1+? ♖×f1 3. ♖f3+ ♖×f3+ 4. ♖g4!) e×d6 3. ♖f6+ ♖×f6#

Reciprocal dual avoidance, Dentist theme, defense on same square, unpin of white and anti-defensive motives.

1. ♜e4? (2. ♖e1+ ♖×e1 3. ♖e2+ ♖×e2#) ♜×d2!

### 9th Place (4 points)

The strategic idea for interception of two white lines after four ♖'s sacrifices is ambitious. It is certainly a „task program“. Nice is also the transformation of the black battery after pawn moves (1.– h6, then 2.– h5). But the problem has also obvious minuses — repeated moves ♜g6+ h×g6# and first of all — bad additional play which repeats the ideas of the main variations.

1. ♖g6! zugzwang  
 1.– ♜×c5 2. ♖e4+ ♜×e4 3. ♜5g6+ h×g6#  
 1.– ♜×d8 2. ♖f7+ ♜×f7 3. ♜7g6+ h×g6#

Black Knight captures the rear battery piece and then the sacrificed white Queen.

- 1.– ♖e8 2. ♖f6+ g×f6 3. ♜7g6+ h×g6#  
 1.– ♖f8 2. ♖f5+ ♖×f5 3. ♜5g6+ h×g6#

After moves of the black Rook the white Queen makes a sacrificial interference.

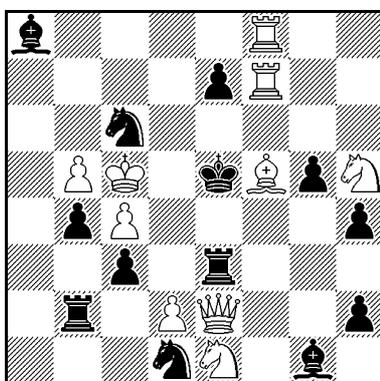
- 1.– h6 2. e4 (3. ♖g5+ h×g5#)  
 2.– h5 3. ♖g4+ h×g4#

Black battery transformation by black Pawn moves along the battery line; white Queen sacrifices. (2nd move threat and defense making the pair).

- (1.– ♜d6 2. ♖f5+ ♜×f5 3. ♜5g6+ h×g6#)  
 (1.– ♖×d8 2. ♖f6+ g×f6 3. ♜7g6+ h×g6#)

### 10th Place (3 points)

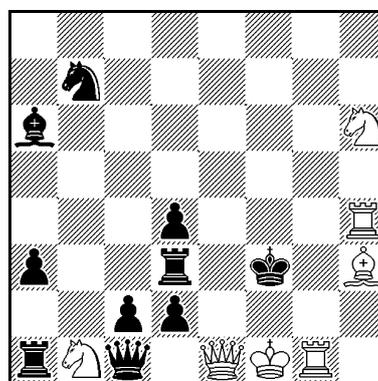
**Živko Janevski**  
Macedonia



S#3 10+13 C+

### 11th Place (2 points)

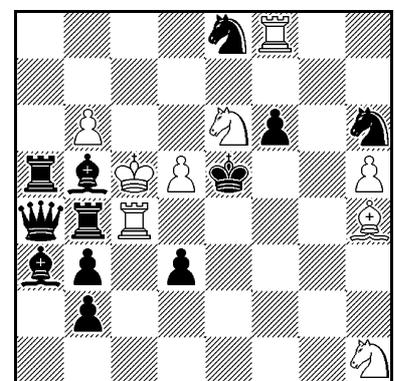
**Zoran Gavrilovski**  
Macedonia



S#2 7+10 C+

### 12th Place (1 point)

**Dimitar Janevski**  
Macedonia



S#3 9+12 C+

### 10th Place (3 points)

This mechanism is not new, and the basic idea of its realization also is familiar. I think, that here the

Black correction is realized not clean, and it is even formally done, because it is obvious that 1.– ♖~+ is not a good defense. The repetition of the move 2. ♖d4+ after 1.– ♖~+ and 1.– ♖d3! is not aesthetic, neither the multiple repetitions of the move ♗×e7+.

\* 1.– ♖e4+/ ♗×e2+ 2.d4+ ♜×d4 3. ♗×e7+ ♜e6#)

1. ♖g4! (2. ♖f4+ g×f4 3. ♜d3+ ♗×d3#)

1.– ♗d3+/ ♖e~+ 2. ♖d4+ (2.d4+?) ♗×d4/ ♜×d4 3. ♜d3+/ ♗×e7+ ♗×d3/ ♜e6#

1.– ♖e4+! 2.d4+ (2. ♖d4+?) ♗×d4/ ♜×d4 3. ♖e4+/ ♗×e7+ ♗×e4/ ♜e6#

Black battery translation, cross-check, Umnov theme, black correction.

1.– ♜d4 2. ♜d3+ (2. ♜f3+/ ♖e4+?) ♗×d3 3. ♗×e7+ ♜e6#

1.– ♜f2 2. ♜f3+ (2. ♜d3+/ ♖e4+?) ♗×f3 3. ♖e4+ ♜×e4#

Black battery transformation, anticipation interference and reciprocal dual avoidance. Double Black battery transformation of two different types.

### 11th Place (2 points)

The well-known (banal!) classical scheme here is enriched with one group with black battery-play ♗♜ (threat, 1.– ♖b2). But this supplement at first seems to me as scanty for a „normal“ originality; at second view the „price“ for this novelty is rather high — two ♜ (♜ plays only in one variation), bad key.

1. ♜f5! (2. ♜×d4+ ♗×d4#)

1.– ♖b2 2. ♜×d2+ ♗×d2#

Two battery mates by ♗d3 with ♖ pinned.

1.– d1= ♜ 2. ♖f2+ ♜×f2#

1.– d1= ♜ 2. ♖e2+ ♜×e2#

Anti-defensive motives, Dentist, masked battery creation and black minor promotions.

1.– d×e1= ♜ 2. ♜g2+ ♜×g2#

1.– d×e1= ♜ 2. ♗g3+ ♜×g3#

Direct battery creation by capture of ♖ and black minor promotions.

### 12th Place (1 point)

This bi-coloured rook-rook clearance-mechanism is banal. I do not appreciate the contrast between parts I and II and the obviously weaknesses (multiple repetition of the move ♖f4+, bad key). I cannot accept either that the set-play after 1.– ♚f5 has an important meaning.

\* 1.– ♚f5 2. ♜g3+ ♚e5 3. ♗f4+ ♗×f4#

1. ♜f2! (2. ♗e4+ ♚f5 3. ♜d4+ ♗×d4#)

1.– ♚f5 2. ♗f4+ ♚e4 3. ♜×d3+ ♜×d3#

White/black line-opening, sacrifice of ♜♜.

1.– ♜d6 2. ♜×f6+ ♚f5 3. ♗f4+ ♗×f4#

1.– f5 2. ♜g3+ f4 3. ♗e4+ ♗×e4#

Sacrificial white/black line-clearance.

1. ♜g3? ♜d6!

**Final section 2 result: Israel 47 points — Macedonia 31 points**

## Final match result:

**Israel 104 points — Macedonia 52 points**